WIND QUINTET

for flute (piccolo), oboe (English horn), clarinet, horn, and bassoon

JACOB BERANEK

PROGRAM NOTES

The modern wind quintet has enjoyed a rich, colorful history for two centuries. With this Wind Quintet, I strove to put my own personal spin on the genre while still honoring its heritage. The resulting work, therefore, is a study in tradition and play, upholding my philosophy of writing something I'd enjoy if I were sitting in the audience—and something that hopefully fulfills players in rehearsal and performance.

The first movement is in classic sonata-allegro form. This choice was an experiment to see if this tried, embraced, discarded, and re-embraced mold stands the test of time, making it "my own" only by placing my own ideas inside. The second movement takes the form of a rondo with a reflective introduction and lively coda. This mixed-meter movement is built around a repetitive, jaunty A theme that returns twice after its first statement, with contrasting themes sandwiched in between (ABACA). The third movement is a theme and variations—or perhaps more accurately, a hymn and investigations. After the theme (which begins with a brief quotation of Vaughan Williams's *Sine nomine*), a jiglike variation in 6/8 leads into a more pensive variation with the theme covered-up in the bassline. A pointillist restatement of the theme pops up and dances right into a fugue, which is the largest of the five variations. After hearkening back to my original hymn tune in a chorale-like final variation, the third movement settles to a close, and the finale begins. This last movement is ternary (ABA) and features an A theme built around two syncopated tunes which are contrasted by a flowing B section. The A section returns after some finagling, and once it pulls itself together, rushes headlong to a jubilant conclusion, joyously concluding the celebration.

—Jacob Beranek

PERFORMANCE NOTES

All trills are half-step and begin on the given pitch, unless specified otherwise.

All meter changes are ♪=♪, unless specified otherwise.

Accents (>) never shorten a note's value, only staccato markings do. The difference between an accent and a tenuto (—) is in attack: the accent is harsher, the tenuto is broader and smoother. Reminders to hold a note for its full value are occasionally found in the form of an "eyelash" tie (see mvt. IV, m. 78).

When one note is tied to another note that has a staccato marking, the second note should not be re-tongued, but simply shorter in value. This notation is only rarely used when other instruments have the same rhythmic figure but change pitch (see Hn., mvt. IV, m. 17).

FIRST PERFORMANCE

July 10, 2019, Woodwalk Gallery, Egg Harbor, WI,
Heather Yarmel (flute), Margaret Butler-Padilla (oboe),
JJ Koh (clarinet), Fritz Foss (horn), Nathaniel Hale (bassoon)

Transposed Score

duration: c. 20' 00"

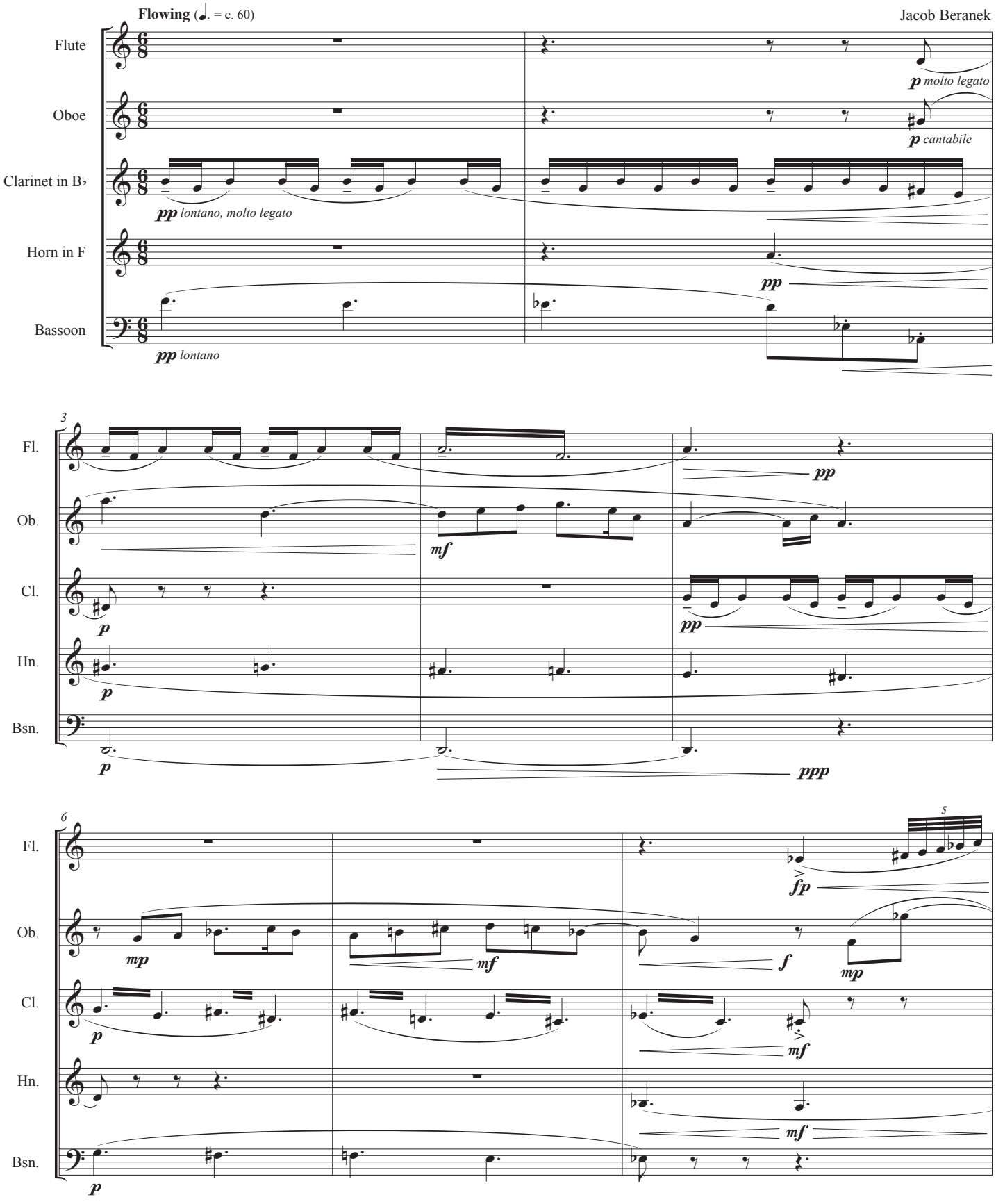
Commissioned by the Midsummer's Music Festival, Door County, WI,
Dr. James Berkenstock, Artistic Director, with Support from the MMG Foundation

WIND QUINTET

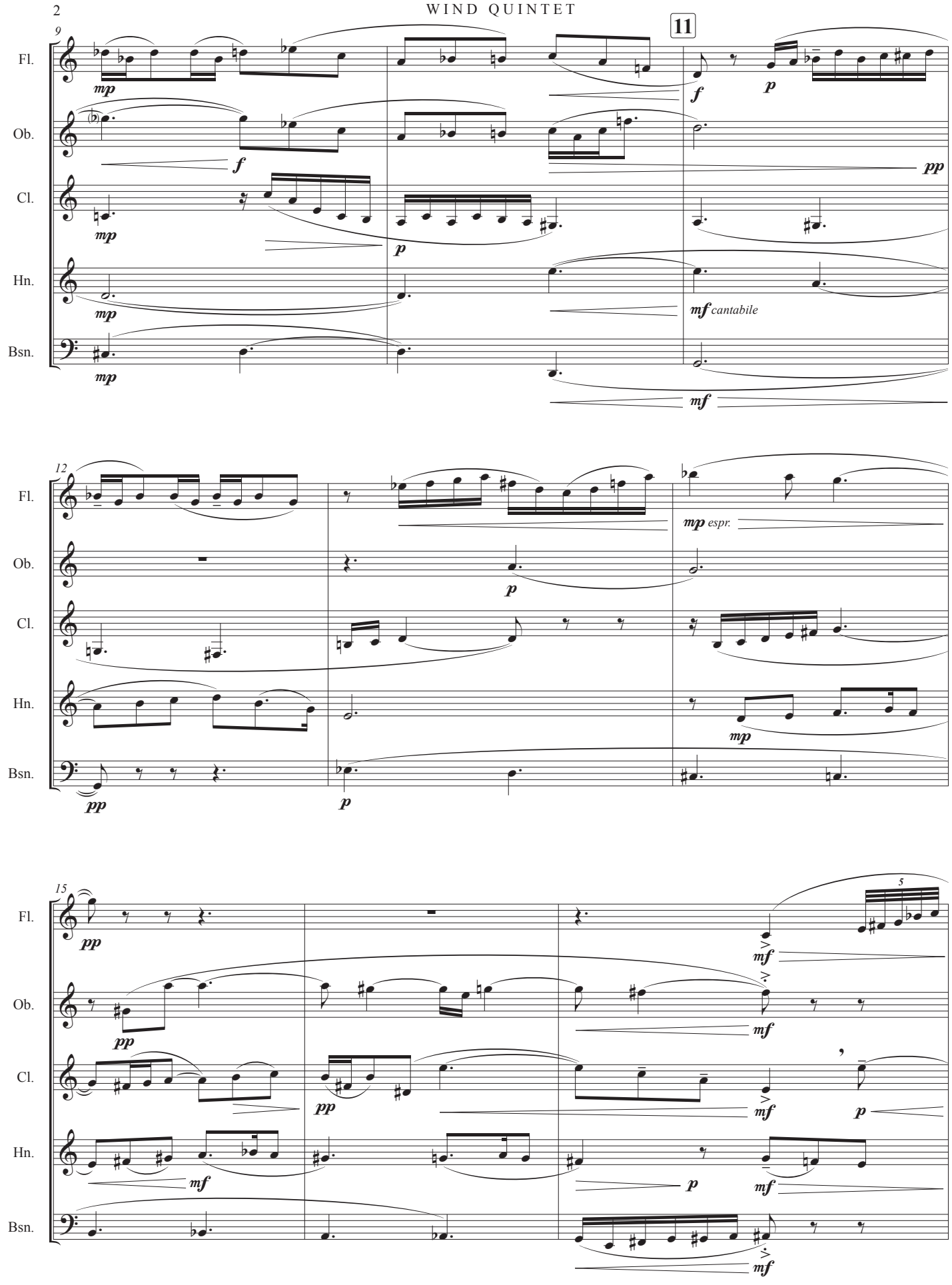
I.

Flowing (♩. = c. 60)

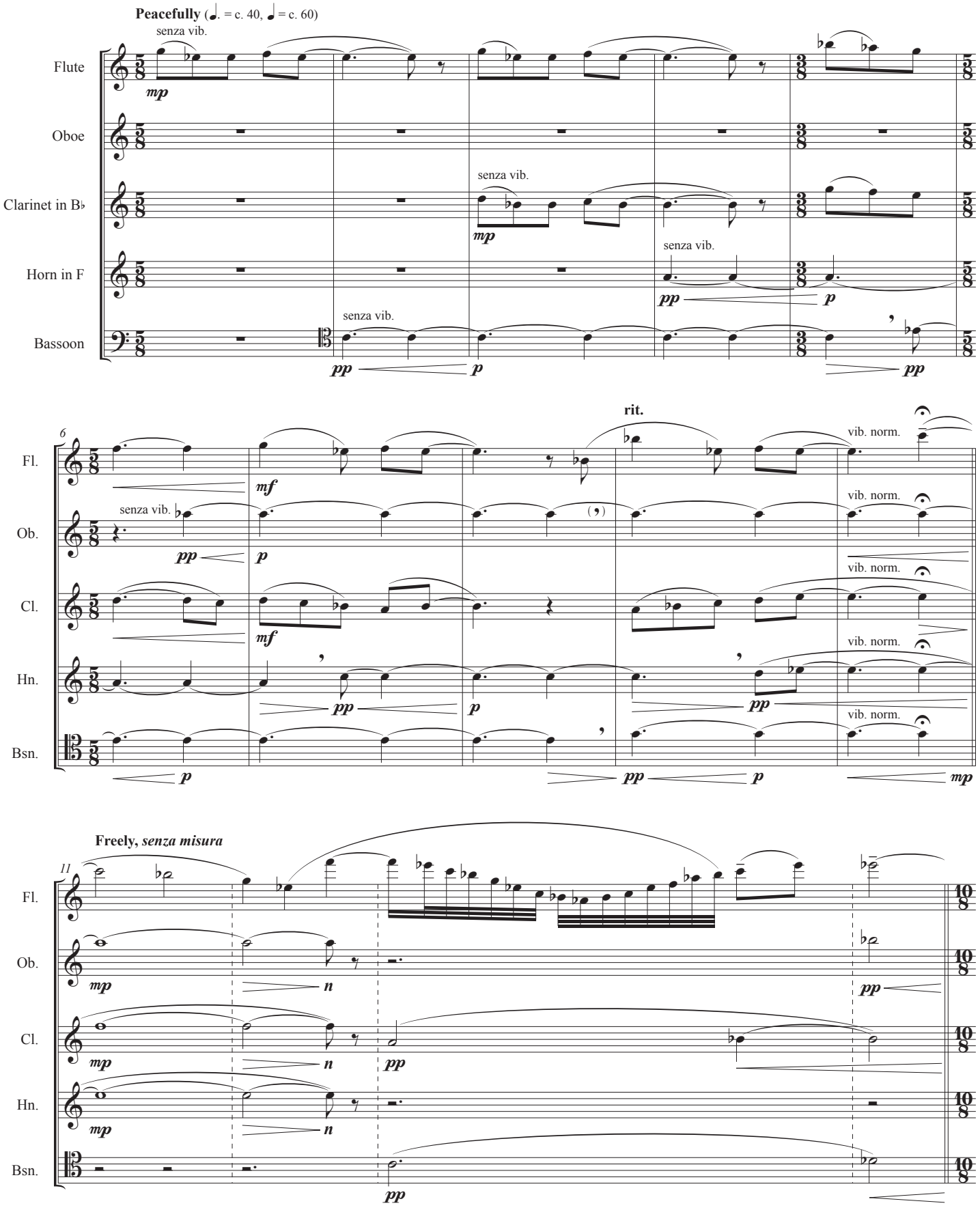
Jacob Beranek

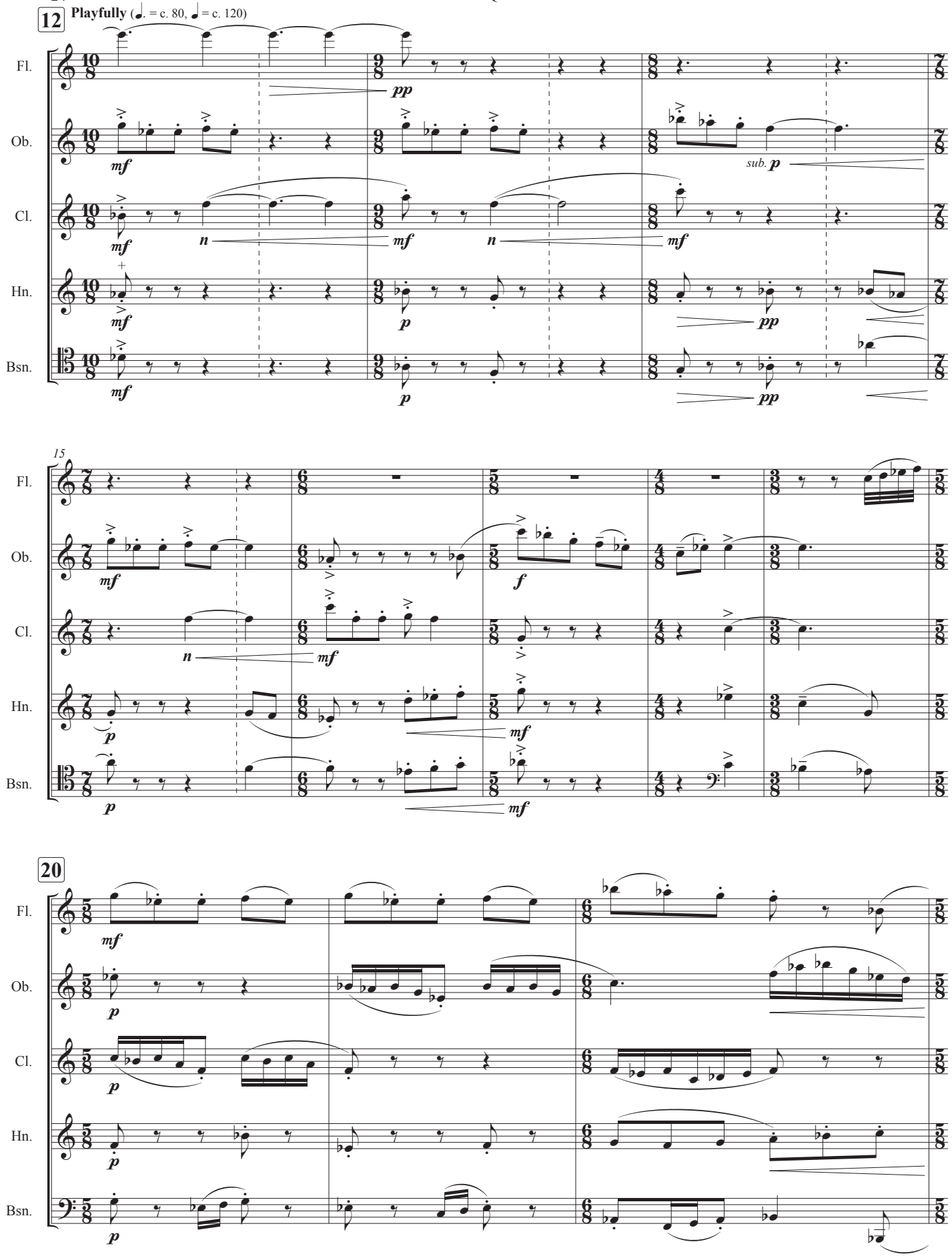


© Copyright 2019 by Jacob Beranek Music (www.BeranekMusic.com). All rights reserved.
Unauthorized reproduction of this publication is prohibited by law.

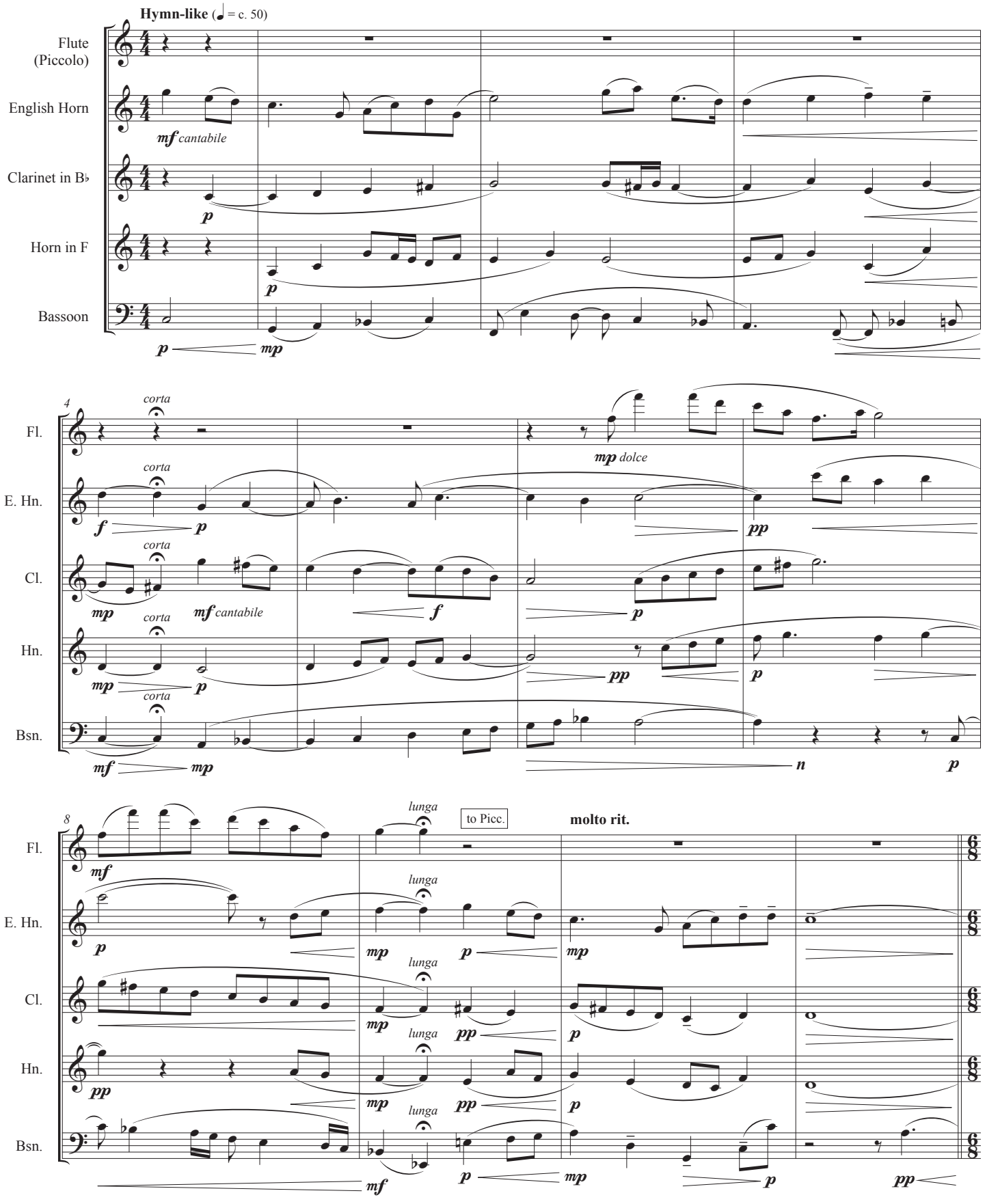

9
11
Fl.
Ob.
Cl.
Hn.
Bsn.
mp
f
p
pp
mf cantabile
12
mp espr.
15
5

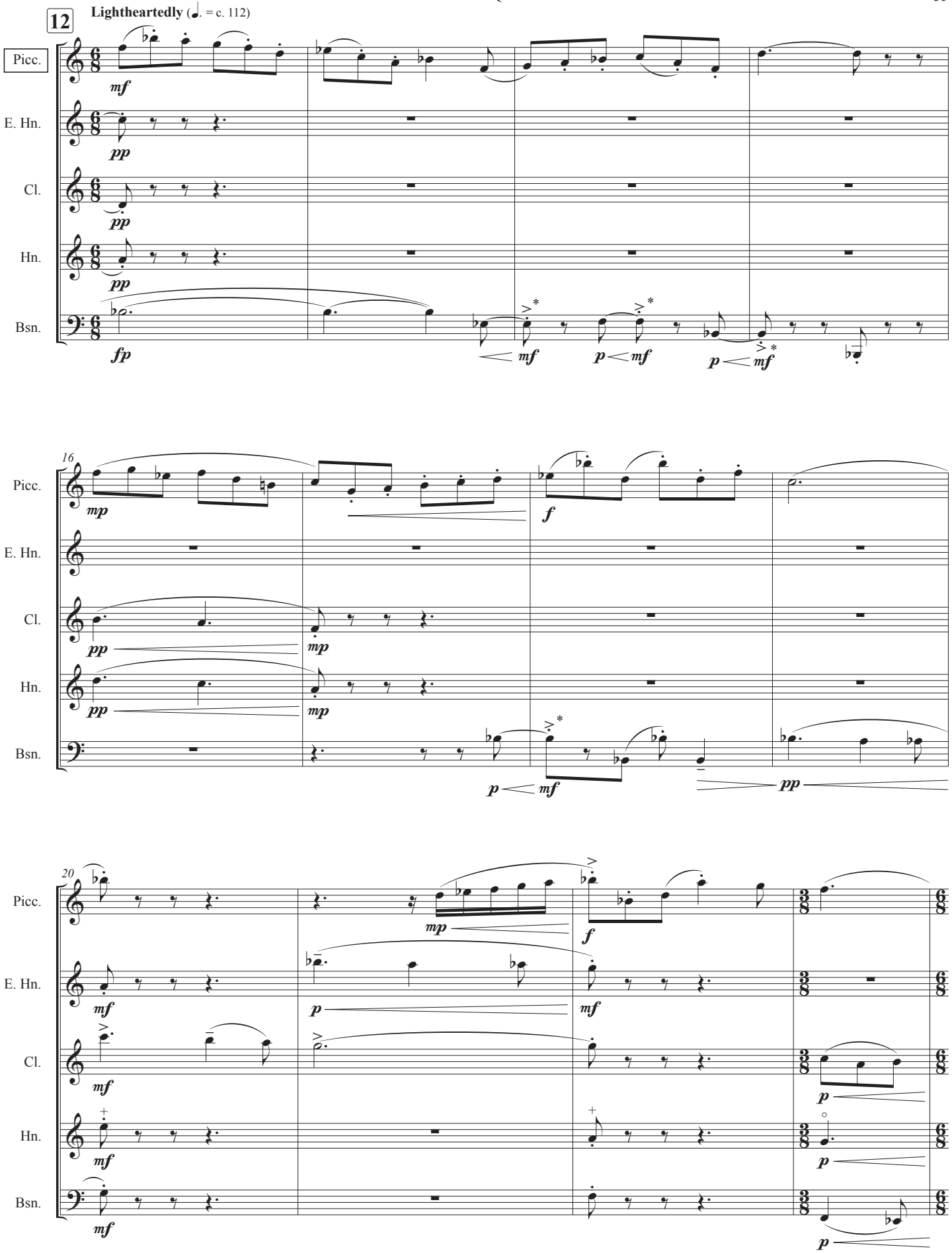
II.


Peacefully (♩. = c. 40, ♩ = c. 60)
senza vib.
Flute
Oboe
Clarinet in B♭
Horn in F
Bassoon
mp
pp
p
6
rit.
vib. norm.
Fl.
Ob.
Cl.
Hn.
Bsn.
mf
11
Freely, senza misura
n


12
Playfully (♩. = c. 80, ♩ = c. 120)
Fl.
Ob.
Cl.
Hn.
Bsn.
pp
mf
sub. p
n
p
15
f
20

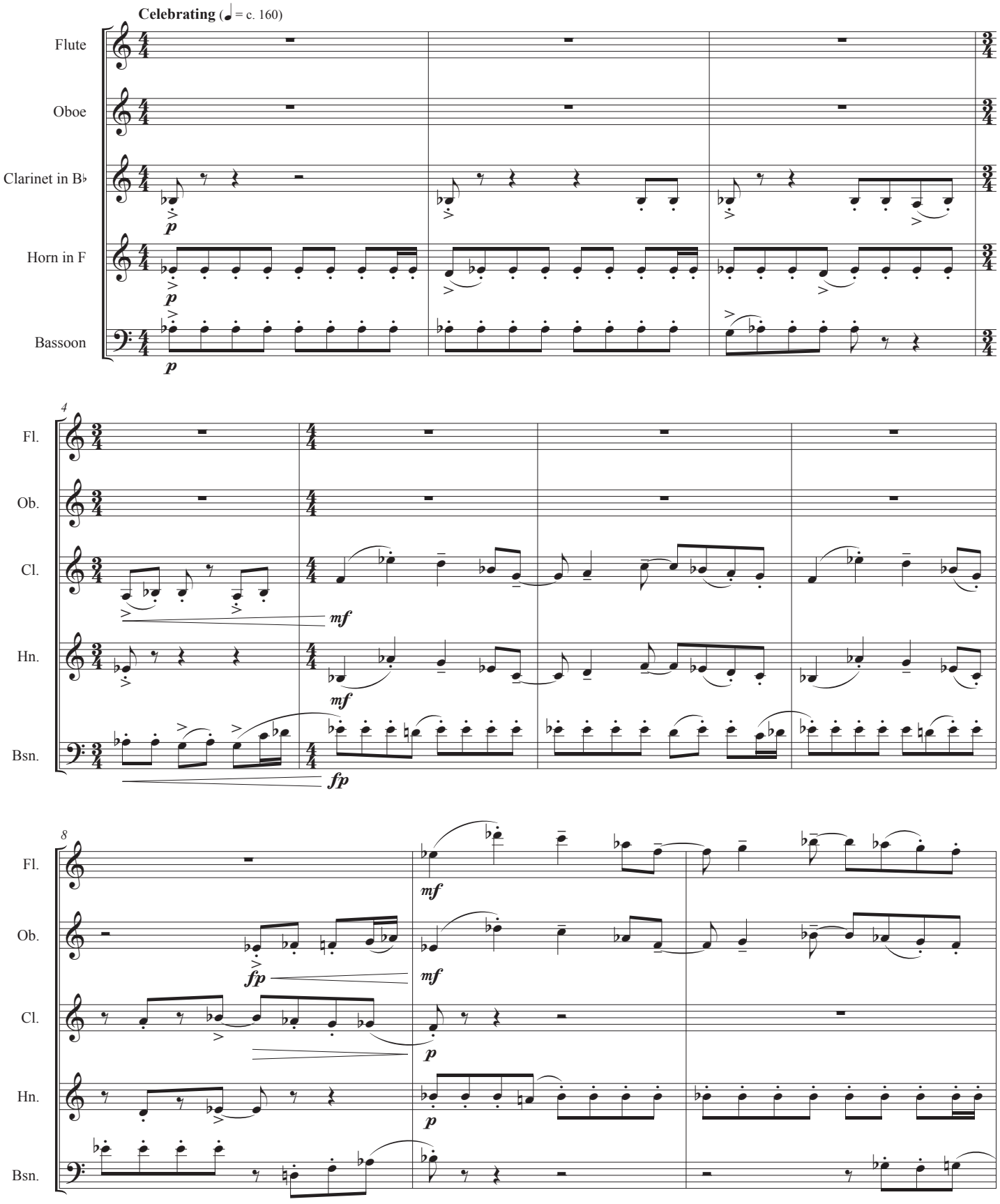
III.

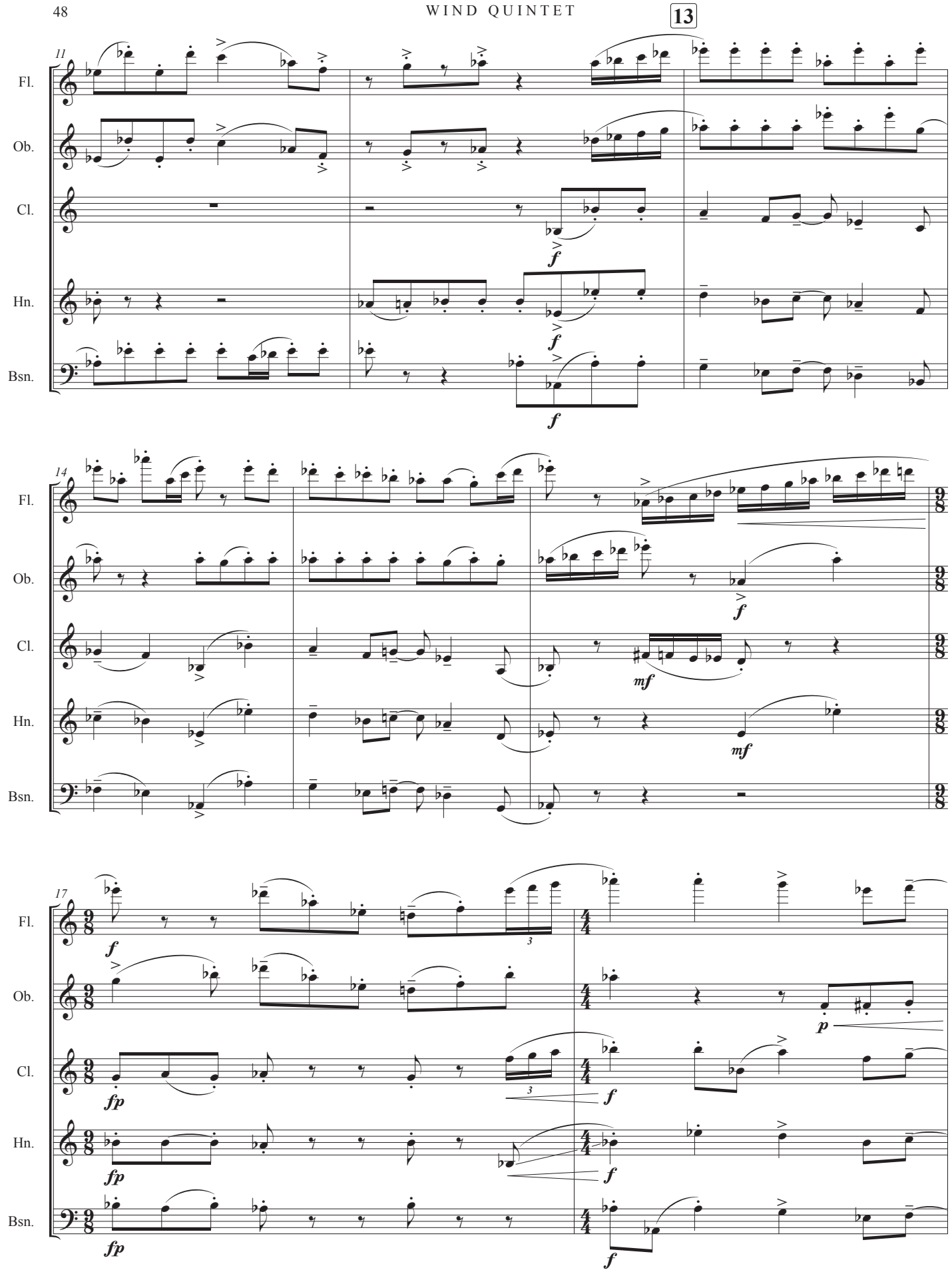

Hymn-like (♩ = c. 50)
Flute (Piccolo)
English Horn
Clarinet in B♭
Horn in F
Bassoon
mf cantabile
p
mp
4
corta
Fl.
E. Hn.
Cl.
Hn.
Bsn.
f
mp dolce
pp
n
8
lunga
to Picc.
molto rit.



* The two tied notes should not be entirely separately tongued, but there should be distinct, abrupt emphasis on the beat.

IV.


Celebrating (♩ = c. 160)
Flute
Oboe
Clarinet in B♭
Horn in F
Bassoon
p
4
Fl.
Ob.
Cl.
Hn.
Bsn.
mf
fp
8
Fl.
Ob.
Cl.
Hn.
Bsn.
mf
fp
p


13
11
Fl.
Ob.
Cl.
Hn.
Bsn.
f
14
mf
17
fp
p
3